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Wolfgang Amadeus

MOZART

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Litaniae Lauretanae B.M.V.

KV 195 (186<sup>d</sup>)



Klavierauszug  
nach dem Urtext  
der Neuen Mozart-Ausgabe

Vocal Score  
based on the Urtext  
of the New Mozart Edition

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Carus CV 40.056/03



Bärenreiter BA 4891a

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# MOZART

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## Litaniae Lauretanae B.M.V.

KV 195 (186<sup>d</sup>)

Soli SATB, Coro SATB  
2 Oboi, 2 Corni,  
2 Violini, Viola, Basso continuo  
(Violoncello / Fagotto / Contrabbasso, Organo)  
3 Tromboni ad libitum

vorgelegt von / edited by  
Hellmut Federhofer und Renate Federhofer-Königs

Klavierauszug von / Vocal Score by  
Paul Horn





## Vorwort

Zu den größeren kirchenmusikalischen Werken Mozarts zählen neben Messen, Requiem und Vespern die vier Litaneien, die sämtlich in Salzburg entstanden sind. Von der ersten italienischen Reise (13. Dezember 1769 bis 28. März 1771) zurückgekehrt, nahm Mozart seinen Dienst als erzbischöflicher Konzertmeister wieder auf und schuf – wohl noch ganz im Banne des Erlebten stehend – sein mit Mai 1771 datiertes erstes Werk dieser Gattung, KV 109 (74<sup>e</sup>) eine Lauretanische Litanei.

Die Komposition war für eine der Marienandachten bestimmt, die alljährlich ab dem 15. Mai in der kleinen Hofkapelle von Schloß Mirabell abgehalten wurden. Stilistisch adaptiert Mozart in KV 109 (74<sup>e</sup>) wesentliche Gestaltungsmerkmale der *missa brevis*. Neben der kleinen Besetzung sind es vor allem die knappe Disposition der fünf Sätze und die Schlichtheit der musikalischen Ausgestaltung.

Ihr folgte zwischen seinem zweiten Italienaufenthalt (13. August bis 15. Dezember 1771) und dem dritten (24. Oktober 1772 bis 13. März 1773) die im März 1772 beendete Sakramentslitanei KV 125. Zwischen Reisen nach Wien und München entstand während eines längeren Aufenthaltes in Salzburg im Jahre 1774 die zweite Lauretana KV 195 (186<sup>d</sup>). Die zweite Litanei *de venerabili altaris Sacramento* KV 243 wurde im März 1776 fertiggestellt. Mit diesem Werk leistete Mozart seinen letzten und zugleich umfangreichsten Beitrag zur Litaneikomposition.

Die bereits in frühchristlicher Zeit nachweisbare Litanei ist – wie der Name sagt – ein Bittgebet mit der ständigen Wiederholung von Akklamationen. Hinsichtlich der Ausführungsart hat sie die Form eines Wechselgebetes.

Während sich in der Lauretana die Gottesmutter-Verehrung als beredter Ausdruck widerspiegelt, kündigt die Sakramentslitanei von Lobpreis, Verehrung und Heilswirkung der Eucharistie. In Anlehnung an die durch Spätvenezianer und Neapolitaner des 17. und 18. Jahrhunderts geschaffene Form der Kantaten-Litanei und in Übereinstimmung mit der Salzburger Tradition verteilt Mozart den Text auf mehrere musikalische Einzelsätze. Sie folgen in Form, Tempo, Tonart und Instrumentierung dem Gesetz des Kontrastes, um dem aus einer Gebetsformel bestehenden Text eine in sich abgerundete Gestalt zu verleihen. Dazu dient der *stile antico* wie er damals verstanden und gelehrt wurde ebenso wie der *stile moderno*. Ihre Verbindung ergab einen für die damalige Kirchenmusik typischen Mischstil.

Posaunen vermerkt Mozart in den Autographen nur dort, wo sie teilweise selbständig geführt sind. Die von ihm revidierten Stimmenkopien aller vier Litaneien lassen erkennen, daß die mit den drei unteren Vokalstimmen (Alto, Tenore, Basso) colla parte geführten Posaunen sowohl im Forte als auch bei allen Pianostellen zu den Chorstimmen hinzutreten. Dies wird durch die dazugehörenden Posaunenstimmen, die für alle Litaneien vollständig erhalten geblieben und ebenfalls von Mozart durchgesehen worden sind (was gelegentliche dynamische Ergänzungen erkennen lassen), als authentisch sichergestellt.

Das authentische Material für den Continuo ist nur von KV 109 (74<sup>e</sup>) vollständig erhalten und besteht aus den Stimmen für Organo, Violone, Fagotto und Organo ripieno. Da KV 109 (74<sup>e</sup>) die instrumental am schwächsten besetzte Litanei ist, darf in den übrigen drei Litaneien dieselbe Anzahl von Stimmen für die Ausführung des Continuo als Minimum angenommen werden.

Aus dem Vorwort von H. Federhofer und R. Federhofer-Königs in der NMA (Mainz, im November 1968).

## Foreword

Besides the Masses, the Requiem and the Vespers, Mozart's lengthier church-music works also include four Litanies, all composed in Salzburg. After his first Italian journey (13 December 1769 to 28 March 1771), Mozart returned to his post as archiepiscopal "Konzertmeister". Undoubtedly inspired by what he had just experienced, he wrote the *Litaniae Lauretanae* (Loretian Litany) K. 109 (74<sup>e</sup>), his first work in this genre, which is dated May 1771.

The composition was intended for one of the Marian devotions that were held annually beginning on 15 May in the small court chapel of Schloss Mirabell. Stylistically Mozart adopted basic formal characteristics of the *missa brevis*, not only in the small forces required, but above all in the concise statement of the five verses and the simplicity of the musical setting.

The Sacramental Litany K. 125 was completed in March 1772, between Mozart's second Italian journey (13 August to 15 December 1771) and his third (24 October 1772 to 13 March 1773). During a longer stay in Salzburg in 1774, between his travels to Vienna and Munich, Mozart composed the second Loretian Litany K. 195 (186<sup>d</sup>), which was followed by the second *Litaniae de venerabili altaris Sacramento* K. 243 in March 1776. This latter work represents Mozart's final and most extensive contribution to the genre.

The form of the Litany was already evident in early Christian times. As its name suggests, it is a prayer of supplication, with a steady repetition of acclamations; however, with regard to its manner of performance, it is also a kind of responsory prayer. While the Loretian Litany is an eloquent expression of Marian devotion, the Sacramental Litany is a testimony of praise and veneration of the Eucharist and a recognition of its salvational effect.

Inspired by the form of the cantata-litany created by the late Venetians and Neapolitans of the 17th and 18th centuries, and in deference to the Salzburg tradition, Mozart distributed the text among several separate musical units. The form, tempo, key and instrumentation are governed by the law of contrast, so that the text – which consists of a prayer formula – presents a well-balanced form. Mozart made use of the *stile antico*, as it was then understood and taught, as well as the *stile moderno*. Their combination resulted in the mixed style typical of church music at that time.

Mozart indicated the use of trombones in the autographs only where their voice-leading is at least partly independent. The copies of the parts of all four Litanies, which Mozart revised himself, show that trombones playing colla parte with the three lower vocal parts (alto, tenor, bass) joined the choral parts in the forte passages as well as in all the piano passages. This prescription can be considered as authentic on the strength of the respective trombone parts which have survived in their entirety for all four Litanies. The occasional additions of dynamics show that Mozart also revised these parts as well.








Only the authentic continuo material of K. 109 (74<sup>e</sup>), consisting of parts for Organo, Violone, Fagotto and Organo ripieno, is preserved in its entirety. Since K. 109 (74<sup>e</sup>) is the Litany requiring the smallest body of instrumentalists, it can be assumed that the other three Litanies had at least the same number of parts for the performance of the continuo.

From the Foreword by H. Federhofer und R. Federhofer-Königs in the NMA (Mainz, November 1968).

Translation: Roger Clément








## Zur Edition der Aufführungsmaterialien

Die Aufführungsmaterialie der Kirchenkompositionen Mozarts, die als Gemeinschaftsausgaben der Verlage Carus und Bärenreiter erscheinen, folgen dem Text der Neuen Mozart-Ausgabe (NMA). Ergänzungen des Herausgebers im Notenbild zu kennzeichnen (durch Strichelung, Klammern, kursive Schreibweise, Kleinstich, etc.) bleibt allerdings der Partitur vorbehalten. Für eine genauere Beschäftigung mit dem einzelnen Werk sei auf den jeweiligen Band der NMA mit ausführlichem Vorwort sowie auf den separat erschienenen Kritischen Bericht zu den einzelnen Bänden der NMA verwiesen.

Zur Ausführung der Vorschläge: Mozart notiert in den autographen Quellen einzeln stehende 16tel, 32stel etc. stets durchstrichen (d.h. ,  statt , ); bei Vorschlägen ist somit eine Unterscheidung hinsichtlich kurzer oder langer Ausführung nicht möglich. Die NMA verwendet in diesen Fällen grundsätzlich die moderne Umschrift ,  etc.; soll ein derart wiedergegebener Vorschlag als „kurz“ gelten, wird dies durch den Zusatz „[  ]“ über dem betreffenden Vorschlag angedeutet. Fehlende Bogen von Vorschlagsnote bzw. -notengruppen zur Hauptnote sowie zu Nachschlagsnoten, ebenso Artikulationszeichen bei Ziernoten werden grundsätzlich ohne Kennzeichnung ergänzt.

## Editorial Note

The performance materials of Mozart's religious works published jointly by the Carus and Bärenreiter companies follow the text of the Neue Mozart Ausgabe (NMA). Editorial additions in the music (shown by dotted lines, parentheses, italics, small print, etc.) are printed only in the full score. For more specific information about each work, see the forewords to the individual works in their respective NMA volumes, as well as the NMA *Kritischer Bericht* (critical report) volume.

The performance of the appoggiaturas: Mozart invariably wrote single semiquavers/16th notes, demisemiquavers/32nd notes etc. with a line through the tail (i.e. ,  in place of , ); in the case of appoggiaturas it is not therefore possible to differentiate between short or long execution. The NMA consistently uses the modern form ,  etc. in all these cases; if such an appoggiatura is to be considered as "short" this is indicated by the addition of "[  ]" above the appropriate appoggiatura. Missing slurs from appoggiaturas, grace-notes and ornamental note-groups to the principal note and to termination notes, and also signs of articulation at embellishment figures have invariably and tacitly been supplied.

Zu diesem Werk liegt folgendes Aufführungsmaterial vor (Bestellnummer: BA 4891 oder CV 40.056):  
Partitur, Klavierauszug, Chorpartitur, 7 Harmoniestimmen, Violino I, Violino II, Viola, Violoncello/Fagotto/Contrabbasso und Organo.

This is a reproduction of a document page, likely a historical record or a legal document, showing significant text bleed-through from the reverse side. The text is mirrored and difficult to decipher, but appears to contain information related to a document dated 1871, possibly a patent or a legal agreement, mentioning a "Patent" and "Inventor".

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 1, 1861. It is a very important document, as it is the first official communication from the President to the Congress since the inauguration of Abraham Lincoln. The letter discusses the state of the Union and the challenges facing the country at the time.

# Litaniae Lauretanae B.M.V. in D

KV 195 (186<sup>d</sup>)

Klavierauszug

Wolfgang Amadeus Mozart

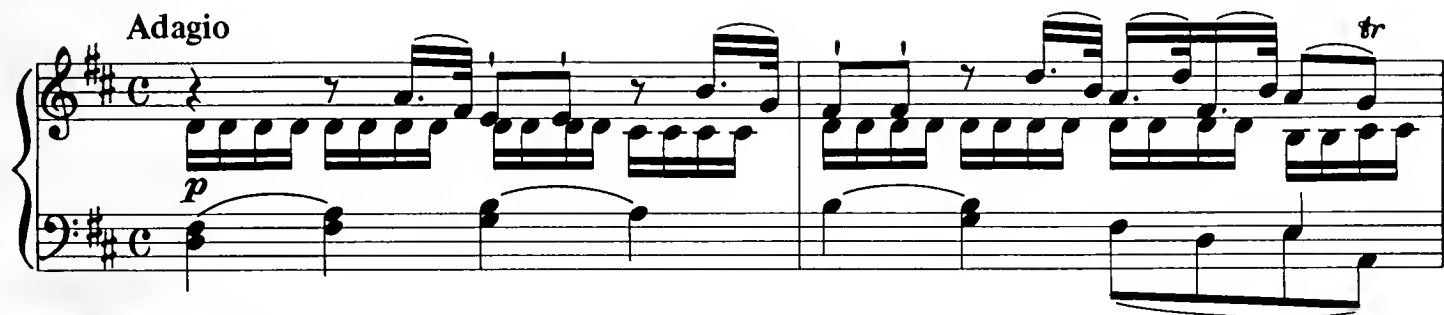
1756–1791

Klavierauszug: Paul Horn

## 1. Kyrie

Adagio

Oboi  
Corni  
Violini  
Viole  
Bassi  
ed Organo



3

Solo *p* Ky - ri - e e - lei - son. Tutti *f* Chri - ste e - lei - son.

Solo *p* Ky - ri - e e - lei - son.

Solo *p* Ky - ri - e, Ky - ri - e e - lei - son. Tutti *f*

Solo *p* Ky - ri - e e - lei - son. Chri - ste e -



6

Tutti *f* Chri - ste e - lei - son.

Tutti *f* Chri - ste e - lei - son, Chri - ste e -

lei - son, Chri - ste e - lei - son.



Gemeinschaftliche Einzelausgabe der Verlage Bärenreiter, Kassel, Basel, London, New York und Carus, Stuttgart zu: Mozart, Neue Ausgabe sämtlicher Werke in Verbindung mit den Mozartstädten Augsburg, Salzburg und Wien herausgegeben von der Internationalen Stiftung Mozarteum Salzburg. Serie I, Werkgruppe 2, Band 1: Litaneien (1969, BA 4552), vorgelegt von Hellmut Federhofer und Renate Federhofer-Königs. Die Einzelpartitur ist im Bärenreiter-Verlag, das Aufführungsmaterial im Carus-Verlag erschienen, lieferbar durch beide Verlage.

Aufführungsdauer / Duration / Durée: ca. 28 min.

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16

*Solo*

*Ky* - - - ri - - - e - - - lei - - -

*Ky* - - - ri - - - e - - -

16

18

*tr* *Tutti*

- - - son. *Chri* - ste - - - e - lei - - - son. -

*tr* *Tutti*

lei - - - son, *Tutti* e - lei - - - son, e - lei -

*Chri* - ste e - lei - - - son. *Ky* - ri - e e -

*Tutti*

e - lei - - - son, e - lei - - -

18

*p* *f*

21

*tr*

*Ky* - ri - e e - lei - - - son, *Ky* - ri - e e - lei - - -

*tr*

son, e - lei - son, e - lei - - - son, *Ky* - ri - e e -

lei - - - son, e - lei - - - son,

son, e - lei - son, e - lei - - - son,

21

*tr*

24

son. Chri - ste e - lei - son, e - lei Ky - ri - e e - lei

26

son. Chri - ste e - lei - son. Ky - ri - e e - lei - son, son. Chri - ste e - lei - son. Ky - ri - e e - lei - son, son. Chri - ste e - lei - son. Ky - ri - e e - lei - son, son, e - lei - son, e - lei - son.

28

son, e - lei - son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son, e - lei - son.

30

Ky - ri - e e - lei - son. *tr*

Ky - ri - e e - lei - son. *tr*

Ky - ri - e e - lei - son. *tr*

Ky - ri - e e - lei - son. *tr*

33

Chri - ste e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -

Chri - ste e - lei - son, e - lei - son, Chri - ste e - lei - son, Chri - ste e -

Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, Chri -

Chri - ste e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son,

36

lei - son, e - lei *p* - *pp* son. *f* Ky - ri - e e -

lei - son, e - lei *p* - *pp* son.

ste e - lei *p* - *pp* son.

Chri - ste e - lei *p* - *pp* son.

39

lei - son. Chri - ste e - lei - son, e -

*f* Ky-ri-e e - lei - son. Chri - ste e - lei - son. Ky-ri-e e - lei - son, e -

8 Ky-ri-e e - lei - son. Chri - ste e - lei - son. Chri - ste e - lei - son, e -

Ky-ri-e e - lei - son. Chri - ste e - lei - son. Ky-ri-e e - lei - son, e -

39

42

lei - son. Ky-ri-e e - lei - son, e - lei - son.

lei - son, e - lei - son, e - lei - son.

lei - son. Ky-ri-e e - lei - son, e - lei - son.

lei - son, e - lei - son, e - lei - son.

42

45

45



48

Chri - ste, Chri - ste

Chri - ste, Chri - ste

Chri - ste, Chri - ste

Chri - ste, Chri - ste

48

*f*

51

au - di nos. Chri - ste, Chri - ste ex -

au - di nos. Chri - ste, Chri - ste ex -

au - di nos. Chri - ste, Chri - ste ex -

au - di nos. Chri - ste, Chri - ste ex -

51

54

au - di nos. Pa - ter de coe - lis De - us, de coe - lis De -

au - di nos. Pa - ter de coe - lis De - us, de coe - lis De -

au - di nos. Pa - ter de coe - lis De - us, de coe - lis De -

au - di nos. Pa - ter de coe - lis De - us, de coe - lis De -

54

us, Pa - ter de coe - lis De - us, de

us, Pa - ter de coe - lis De - us, de

us, Pa - ter de coe - lis De - us, de

us, Pa - ter de coe - lis De - us, de

coe - lis De - us, mi - se - re - re no -

coe - lis De - us, mi - se - re - re

coe - lis De - us, mi - se - re - re

coe - lis De - us, mi - se - re - re

bis, mi - se - re - re no - bis, mi - se - re - re

no - bis, mi - se - re - re no - bis, mi - se - re - re

no - bis, mi - se - re - re no - bis, mi - se - re - re

no - bis, mi - se - re - re no - bis, mi - se - re - re

63

bis, mi - se - re - re, mi - se - re - re  
 no - bis, mi - se - re - re,  
 no - bis, mi - se - re - re,  
 no - bis, mi - se - re - re,

65

no bis, mi - se - re - re, mi - se - re - re,  
 mi - se - re - re, mi - se - re - re,  
 mi - se - re - re no bis, mi - se - re - re no bis,

67

mi - se - re - re no bis. Fi - li - Re -  
 mi - se - re - re no bis.  
 mi - se - re - re no bis.  
 mi - se - re - re no bis.

dem - ptor

Fi - li Re - dem - ptor, Re - dem - ptor mun - di,

Fi - li Re - dem - ptor, Re - dem - ptor mun - di,

Fi - li Re - dem - ptor, Re - dem - ptor mun - di,

*p* mun - di

*p* fi - li Re - dem - ptor, Re - dem - ptor mun - di,

*p* fi - li Re - dem - ptor, Re - dem - ptor mun - di,

*p* fi - li Re - dem - ptor, Re - dem - ptor mun - di,

*f* De - us,

*f* fi - li Re - dem - ptor mun - di De - us,

*f* fi - li Re - dem - ptor mun - di De - us,

*f* fi - li Re - dem - ptor mun - di De - us,



fi - li Re - dem - ptor, Re - dem-ptor mun - di De - us,

fi - li Re - dem - ptor, Re - dem-ptor mun - di De - us,

8 fi - li Re - dem - ptor, Re - dem-ptor mun - di De - us,

fi - li Re - dem - ptor, Re - dem-ptor mun - di De - us,

mi - se - re - re, mi - se - re - re,

mi - se - re - re, mi - se - re - re,

8 mi - se - re - re, mi - se - re - re,

mi - se - re - re, mi - se - re - re,

Solo

mi - se - re Solo mi - se - re Solo mi - se - re re

8

*p*

84

*tr*

Tutti

no - bis, mi - se - re - re no -

*tr*

Tutti

no - bis, mi - se - re

mi - se - re re

mi - se - re re

84

*p*

*f*

87

bis, mi - se - re - re, mi - se - re - re no -

re no - bis, mi - se - re - re no -

no - bis, mi - se - re - re, mi - se - re - re no -

no - bis, mi - se - re - re, mi - se - re - re no -

87

90

bis. Spi - ri - tus San - cte De -

bis. Spi - ri - tus San -

bis. Spi - ri - tus San -

bis. Spi - ri - tus

90

- us, Spi - ri - tus San - cte De - us, Spi - ri - tus San - cte, San - cte De - us, Spi - ri - tus San - cte,

San - cte De - us, Spi - ri - tus San - cte De - us, Spi - ri - tus San - cte De - us, Spi - ri - tus San - cte

- cte De - us, mi - se - re - re no - bis, - cte De - us, mi - se - re - re no - bis, - cte De - us, mi - se - re - re no - bis, - cte De - us, mi - se - re - re no - bis,





San - cta Tri - ni - tas, u - nus De - us, san - cta Tri - ni - tas,  
 Tri - ni - tas, san - cta Tri - ni - tas,  
 San - cta Tri - ni - tas, u - nus De - us, san - cta Tri - ni - tas,  
 San - cta Tri - ni - tas, u - nus De - us, san - cta Tri - ni - tas,

u - nus De - us, san - cta Tri - ni - tas, u - nus De -  
 u - nus De - us, san - cta Tri - ni - tas, u - nus De -  
 u - nus De - us, san - cta Tri - ni - tas, u -  
 u - nus De - us, san - cta Tri - ni - tas, u - nus De -

- us, san - cta Tri - ni - tas, u - nus De - us, mi - se -  
 us, san - cta Tri - ni - tas, u - nus De - us, mi - se -  
 - nus De - us, u - nus De - us,  
 us, san - cta Tri - ni - tas, u - nus De - us,

117

re - re, mi - se - re - re,  
re - re, mi - se - re - re,  
mi - se - re re, mi - se - re - re,  
mi - se - re re, mi - se - re - re,

120

mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se -  
mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se -  
mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se -  
mi - se - re - re, mi - se - re - re no - bis, mi - se -

123

re - re no - bis, mi - se - re - re no - bis.  
re - re no - bis, mi - se - re - re no - bis.  
re - re no - bis, mi - se - re - re no - bis.  
re - re no - bis, mi - se - re - re no - bis.

## 2. Sancta Maria

**Andante**

12 **Soprano solo**

San - cta Ma - ri - a, o - ra — pro no - bis, o - ra pro

18

no - bis. San - cta De - i ge - ni - trix, san - cta Vir - go vir - gi - num, o -

23

ra pro no - bis. Ma - ter — Chri - sti,

29

ma - ter di - vi - nae, di - vi - nae gra - ti - ae, o - ra - pro -

34

no - bis. Ma - ter pu - ris - si - ma, ma - ter ca - stis - si - ma,

39

ma - ter in - vi - o - la

44

- ta, ma - ter in - te - me - ra - ta, o - ra pro no -

49

bis, o - ra - pro no - bis.



Alto solo  
Ma - ter a - ma - bi-lis, ma - ter ad-mi - ra - bi-lis, ma - ter Cre-a - to - ris,

Tenore solo  
Ma - ter a - ma - bi-lis, ma - ter ad-mi - ra - bi-lis, ma - ter Cre-a - to - ris,

54

*p* *f*

60

Tutti *f*

ma - ter Sal - va - to - ris, o - ra, o - ra, o -

ma - ter Sal - va - to - ris, o - ra, o - ra, o -

Tutti *f*

o - ra, o - ra, o -

60

*p* *f*

65

*p* *f*

ra pro no - bis, o - ra, o - ra, o - ra,

ra pro no - bis, o - ra, o - ra, o - ra,

ra pro no - bis, o - ra, o - ra, o - ra,

ra pro no - bis, o - ra, o - ra, o - ra,

65

*p* *f*

70

*p* *f* *tr*

o - ra pro no - bis.

o - ra pro no - bis.

o - ra pro no - bis.

o - ra pro no - bis.

74 Soprano solo

Vir - go pru - den -

78

tis - si - ma, o - ra pro no - bis. Vir - go ve - ne -

82

ran - da, o - ra pro no - bis. Vir - go prae - di -

86

can - da, o - ra pro no - bis.

*cresc.*

89

*Tutti*  
Vir - go, — vir - go

*Tutti*  
Vir - go, — vir - go

*Tutti*  
Vir - go, — vir - go

*Tutti*  
Vir - go, — vir - go

*f*

92

*Solo*  
po - tens, po - tens, vir - go — cle - mens, — vir - go

*Solo*  
po - tens, po - tens, vir - go

*Solo*  
po - tens, po - tens, vir - go

*Solo*  
po - tens, po - tens, vir - go

*p*

cle - mens, vir - go fi -

cle - mens, vir - go fi - de - lis, vir - go fi -

cle - mens, vir - go fi -

97 cle - mens, vir - go fi -

102 Tutti de - lis, o - ra, o - ra, o - ra pro

Tutti de - lis, o - ra, o - ra pro no - bis, o - ra pro

Tutti de - lis, o - ra, o - ra pro no - bis, o - ra pro

Tutti de - lis, o - ra, o - ra pro no - bis, o - ra pro

102 de - lis, o - ra, o - ra pro no - bis, o - ra pro

107 no - bis, pro no - bis.

no - bis, pro no - bis.

no - bis, pro no - bis. Solo Spe - cu - lum ju - sti - ti - ae,

no - bis, pro no - bis.

107 no - bis, pro no - bis.

112

8 se - des sa - pi - en - ti - ae, cau - sa no - strae, no -

116

8 - strae lae - ti - ti - ae, o - ra, o - ra,

120

8 o - ra pro no - bis. Vas spi - ri - tu - a - le,

Soprano solo

124

vas ho - no - ra - bi - le, vas in - si - gne de - vo - ti -

129

o - nis, o - ra pro no - bis, o - ra pro no - bis,

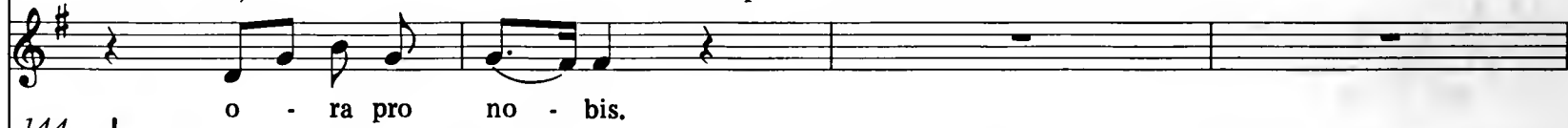
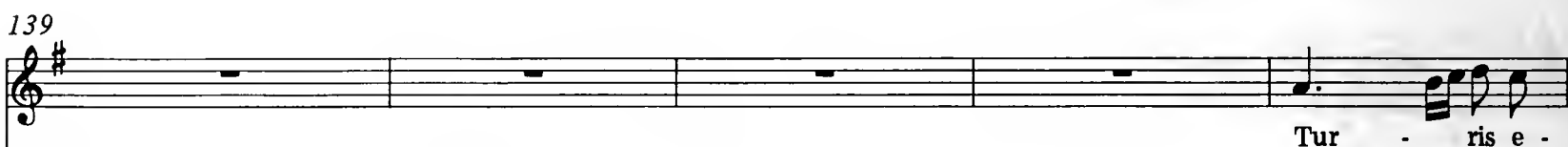
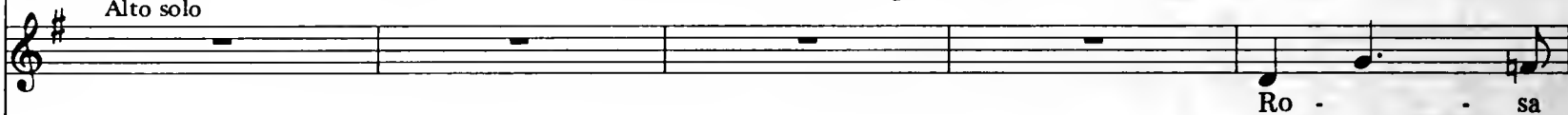
*f* *p*



134 Soprano solo



Alto solo



152

ra, o - ra pro no - bis, o - ra pro no - bis, o -

*f* *p* *f* *p*

157

ra pro no - bis.

*f* *p* *crescendo* *f*

161

Tenore solo

Do - mus\_ au - re-a, foe - de - ris\_ ar - ca, ja - nu - a coe - li,

Basso solo

Foe - de - ris\_ ar - ca, ja - nu - a coe - li,

161

*p* *f*

167

Tutti *f*

o - ra, o - ra, o -

Tutti *f*

o - ra, o - ra, o -

Tutti *f*

stel - la\_ ma - tu - ti - na,

Tutti *f*

stel - la\_ ma - tu - ti - na, o - ra, o - ra, o -

167

*p* *f*

172

ra pro no - bis, o - ra, o - ra, o - ra,

ra pro no - bis, o - ra, o - ra, o - ra,

ra pro no - bis, o - ra, o - ra, o - ra,

ra pro no - bis, o - ra, o - ra, o - ra,

177

o - ra pro no - bis.

o - ra pro no - bis.

o - ra pro no - bis.

o - ra pro no - bis.

181

o - ra pro no - bis.

o - ra pro no - bis.

o - ra pro no - bis.

o - ra pro no - bis.

3. Salus infirmorum

Adagio

Tutti *f* *p* *f*

Sa - - lus, sa - - lus, sa - lus in - fir -

Sa - - lus, sa - - lus, sa - lus in - fir -

Sa - - lus, sa - - lus, sa - lus in - fir -

Sa - - lus, sa - - lus, sa - lus in - fir -

Adagio

*f* *p* *f*

4

Solo

mo - rum, o - ra, o - ra, o - ra, o - ra \_\_\_\_\_ pro

Solo

mo - rum, o - ra, o - ra, o - ra, o - ra \_\_\_\_\_ pro

Solo

mo - rum, o - ra, o - ra, o - ra pro no - bis.

Solo

mo - rum, o - ra, o - ra, o - ra pro no - bis.

4

*p*

7

no - bis. *tr* *Tutti* Re - fu - gi - um pec - ca -

no - bis. *tr* *Tutti* Re - fu - gi - um pec - ca - to - rum,

*Tutti* Re - fu - gi - um pec - ca - to - rum, re -

Re - fu - gi - um pec - ca - to - rum, re - fu - gi - um

7

10

to - rum, re - fu - gi - um pec - ca -

re - fu - gi - um pec - ca - to - rum,

fu - gi - um pec - ca - to - rum, pec - ca -

pec - ca - to - rum, pec - ca -

10

12

to - rum, *Solo* o - ra, o - ra,

pec - ca - to - rum, *Solo* o - ra, o - ra,

to - rum, *Solo* o - ra, o - ra,

to - rum, *Solo* o - ra, o - ra,

12



14

Tutti

o - ra, o - ra pro no - bis, o - ra pro

o - ra, o - ra pro no - bis, Tutti

o - ra pro no - bis, o - ra pro

o - ra pro no - bis,

14

*f*

17

*p* *f*

no bis, o -

Tutti *p* *f*

o - ra pro no bis, o -

*p* *f*

Tutti no bis, o -

*p* *f*

o - ra pro no bis, o -

17

*p* *f*

20

ra pro no - bis.

ra pro no - bis.

ra pro no - bis. Solo

ra pro no - bis. Con - so

ra pro no - bis.

20

*sf* *p*

22

la - trix af - fli - cto - rum, au - xi -

Solo

Con - so - la - trix af - fli - cto - rum,

22

24

li - um Chri - sti - a - no - rum, o -

au - xi - li - um Chri - sti - a - no - rum, o -

24

26

o - ra, o - ra,

o - ra, o - ra,

ra pro - no - bis, o - ra, o - ra,

ra pro - no - bis, o - ra, o - ra,

26

o - ra, o - ra pro no - bis,

o - ra, o - ra pro no - bis,

o - ra pro no - bis,

o - ra pro no - bis,

Tutti o - ra pro no - bis,

Tutti o - ra pro

Tutti o - ra pro

Tutti o - ra pro

no bis. no bis. no bis. no bis.

4. Regina Angelorum  
Allegro con spirito

Sheet music for "Regina Angelorum" (Allegro con spirito). The score is in 3/4 time, key of D major (two sharps). It features piano accompaniment and vocal parts.

**Measures 1-4:** Piano introduction. Treble clef has trills (tr) and a fermata. Bass clef has a forte (*f*) dynamic.

**Measures 5-8:** Piano continues. Treble clef has trills (tr). Bass clef has a piano (*p*) dynamic in measure 5 and a forte (*f*) dynamic in measure 8.

**Measures 9-12:** Piano continues with flowing sixteenth-note patterns in both hands.

**Measures 13-18:** Piano continues with a *simile* marking, indicating a similar rhythmic pattern.

**Measures 19-24:** Vocal entry. Four staves (Soprano, Alto, Tenor, Bass) enter with the lyrics: "Re - gi - na, re - gi - na An - ge - lo - rum,". The vocal parts are marked *Tutti f* (Tutti forte).

**Measures 25-28:** Piano accompaniment continues with trills (tr) and a forte (*f*) dynamic.

24

*p* re - gi - na, re - gi - na *f* An - ge - lo - rum,

*p* re - gi - na, re - gi - na *f* An - ge - lo - rum,

*p* re - gi - na, re - gi - na *f* An - ge - lo - rum, Solo re - gi - na Pa - tri - ar -

*p* re - gi - na, re - gi - na *f* An - ge - lo - rum,

24

*tr* *p* *f* *p*

30

cha -

35

*tr* - rum, re - gi - na Pa - tri - ar - cha - rum, re - gi - na

*f* *p*

41

Pro - phe - ta - rum, re - gi - na Pro - phe - ta -

46

50

54

58

*Tutti f*

o - ra, o - ra, o - ra,

*Tutti f*

o - ra, o - ra,

*Tutti f*

rum, o - ra,

*Tutti f*

o - ra, o - ra,

58

*f*





71

o - ra pro no - bis, *tr*  
o - ra pro no - bis,  
o - ra pro no - bis,  
o - ra pro no - bis,

71

*f* *p*

76

o - ra pro no - bis, pro no - bis.  
o - ra pro no - bis, pro no - bis.  
o - ra pro no - bis, pro no - bis.  
o - ra pro no - bis, pro no - bis.

76

*f*

80

80

83

Tutti

Re -

83

86

gi - na A - po - sto - lo - rum,

Tutti

Re - gi - na

Tutti

Re - gi - na

Tutti

Re - gi - na

86

89

A - po - sto - lo - rum, re - gi - na A -

A - po - sto - lo - rum,

A - po - sto - lo - rum,

A - po - sto - lo - rum,

89

po - sto - lo - rum, A - po - sto - lo -  
 re - gi - na A - po - sto - lo -  
 re - gi - na A - po - sto - lo -  
 re - gi - na A - po - sto - lo -

rum, o - ra pro no -  
 rum, o - ra pro no - bis,  
 rum, o - ra pro no - bis, o -  
 rum, o - ra pro no - bis, o - ra pro

bis, o - ra pro no - bis, o - ra pro  
 o - ra pro no - bis, o - ra, o - ra pro  
 - ra pro no - bis.  
 no - bis, o - ra pro no - bis.

105

no - bis. *tr* *Tutti f* Re - gi - na, re - gi - na, re - gi - na

no - bis. *tr* *Tutti f* Re - gi - na, re - gi - na, re - gi - na

*8* *Tutti f* Re - gi - na, re - gi - na, re - gi - na

*Tutti f* Re - gi - na, re - gi - na, re - gi - na

105 *tr* *f*

109

Mar - ty-rum, *p* re - gi - na, re - gi - na, re - gi - na

Mar - ty-rum, *p* re - gi - na, re - gi - na, re - gi - na

*8* Mar - ty-rum, *p* re - gi - na, re - gi - na, re - gi - na

Mar - ty-rum, *p* re - gi - na, re - gi - na, re - gi - na

109 *tr* *p* *f*

113

Mar - ty-rum.

Mar - ty-rum.

*Solo* Mar - ty-rum, re - gi - na Con - fes - so

Mar - ty-rum.

113 *p*

re - gi - na, re - gi - na Vir - gi-num, re - gi - na San -

re - gi - na, re - gi - na Vir - gi-num, re - gi - na San -

cto - rum o - mni-um, o - ra pro no - bis, o - ra, o -

ra, o -

ra, o -



142

142

8

- ra pro no -

146

146

The musical score consists of four staves. The key signature has two sharps (F# and C#). The time signature is common time (C).  
Measure 146:  
- Soprano: Rest.  
- Alto: Rest.  
- Tenor: Quarter note G4.  
- Bass: Rest.  
Measure 147:  
- Soprano: Quarter rest, eighth note A4.  
- Alto: Quarter note G4, quarter note F#4.  
- Tenor: Quarter note E4.  
- Bass: Rest.  
Measure 148:  
- Soprano: Eighth notes G4, F#4, E4, D4.  
- Alto: Eighth notes G4, F#4, E4, D4.  
- Tenor: Quarter note C#4.  
- Bass: Rest.  
Measure 149:  
- Soprano: Quarter note B4.  
- Alto: Quarter note A4.  
- Tenor: Quarter note G4.  
- Bass: Quarter note F#4.

Tutti *f*

o - ra, o - ra,

Tutti *f*

o - ra, o - ra,

Tutti *f*

bis, o - ra, o - ra,

Tutti *f*

o - ra,

146

146

*f*

Measures 146-148 of the musical score for 'The Swan' from 'The Nutcracker'. The score is in 3/4 time, key of D major (two sharps), and features a piano (p) dynamic. The melody is played by the right hand (treble clef) and the bass line by the left hand (bass clef). The melody consists of eighth and sixteenth notes, while the bass line features chords and single notes. The score is divided into three measures, with measure 148 ending with a double bar line.

149

149

o - ra, o - ra, o - ra,

o - ra, o - ra, o - ra,

o - ra, o - ra, o - ra,

o - ra, o - ra, o - ra,

This musical score is for a four-part setting of 'O - ra, O - ra, O - ra'. It is written in G major (one sharp) and 4/4 time. The score consists of four staves. The first staff (Soprano) begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The second staff (Alto) begins with a half note G, a quarter note A, and a half note B. The third staff (Tenor) begins with a half note G, a quarter note A, and a half note B. The fourth staff (Bass) begins with a half note G, a quarter note A, and a half note B. The lyrics 'o - ra, o - ra, o - ra,' are written below each staff, aligned with the notes. The score is divided into three measures by vertical bar lines.

149

149

This block contains the musical notation for measures 149, 150, and 151. The notation is written on a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#). The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass clef part provides a harmonic accompaniment with fewer notes, including some chords. The measures are separated by vertical bar lines.

152

o - ra, o - ra pro no - - - - -

o - ra pro no - - - - -

o - ra, o - - - - - ra

o - ra pro no - - - - -

*fp* *fp* *fp* *fp*

152

*fp* *fp*

155

*fp* *fp* *fp* *fp*

pro no - bis, pro no - - - - -

no - bis, pro no - - - - -

pro no - bis, pro no - - - - -

no - bis, pro no - - - - -

155

*fp* *fp*

158

bis, bis, bis, bis,

Solo

o - ra pro no - bis,

158

*p* *simile*

o - ra pro no - bis, pro no - bis,

Tutti *f*

Tutti *f*

Tutti *f*

Tutti *f*

*f*

ra, o - ra, o - ra pro no - bis,

ra, o - ra, o - ra pro no - bis,

ra, o - ra, o - ra pro no - bis,

ra, o - ra, o - ra pro no - bis,

*simile*

*p*

o - ra pro no - bis, pro no - bis, pro no - bis.

o - ra pro no - bis, pro no - bis, pro no - bis.

o - ra pro no - bis, pro no - bis, pro no - bis.

o - ra pro no - bis, pro no - bis, pro no - bis.

*f*

5. Agnus Dei

Adagio Soprano solo

Oboi Comi

A - gnus De - i, qui tol - lis pec -

Archi *p*

4

ca - ta, pec - ca - - ta mun - di, a - gnus De - i, qui

*f* *p*

7

tol - lis pec - ca - ta mun - di, pec -

9

ca

11

- ta - mun

13

*p* Tutti  
di, par - ce, par - ce, par - ce no -

*p* Tutti  
Par - ce, par - ce no -

*p* Tutti  
Par - ce, par - ce, par - ce no -

*p* Tutti  
Par - ce, par - ce no -

13

15

bis Do - mi - ne.

bis Do - mi - ne.

bis Do - mi - ne.

bis Do - mi - ne.

15

17

Soprano solo

A - gnus De - i, qui tol - lis pec - ca -

20

- ta mun - di, a - gnus

Oboi  
Corni  
Archi

*p* *p*

23

De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

26

ex - au - di nos Do - mi-ne, ex - au - di nos

*p*

29

Do - mi-ne, ex - au

*f* *p*



31

- di nos Do - mi - ne, *ossia:* ex - au - di nos Do - mi -

Org.

34

*Tutti* ne. A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di, pec -

*Tutti* A - gnus De - i, qui tol - lis pec - ca - ta, — pec - ca - ta mun - di,

*Tutti* A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di, pec -

*Tutti* A - gnus De - i, qui tol - lis pec - ca - ta, — pec - ca - ta mun - di,

34

37

ca -

pec - ca

ca -

pec - ca

37

\*) T. 33, Sopran, Vorschlag zur Auszierung der Fermate: nos ————— Do - mi - ne.

- ta mun - di,  
- ta mun - di,  
- ta mun - di,  
- ta mun - di,

*p* mi - se - re - re no - bis, *f* mi - se - re - re,  
*p* mi - se - re re, *f* mi - se - re - re, mi - se - re - re,  
*p* mi - se - re re, *f* mi - se - re - re, mi - se - re - re,  
*p* mi - se - re re, *f* mi - se - re - re, mi - se - re - re,

*p* mi - se - re - re no - bis. *decrescendo*  
*p* mi - se - re - re no - bis. *decrescendo*  
*p* mi - se - re - re no - bis. *decrescendo*  
*p* mi - se - re - re no - bis. *decrescendo*

